

THE ART OF THE PEOPLE  
BY WILLIAM MORRIS



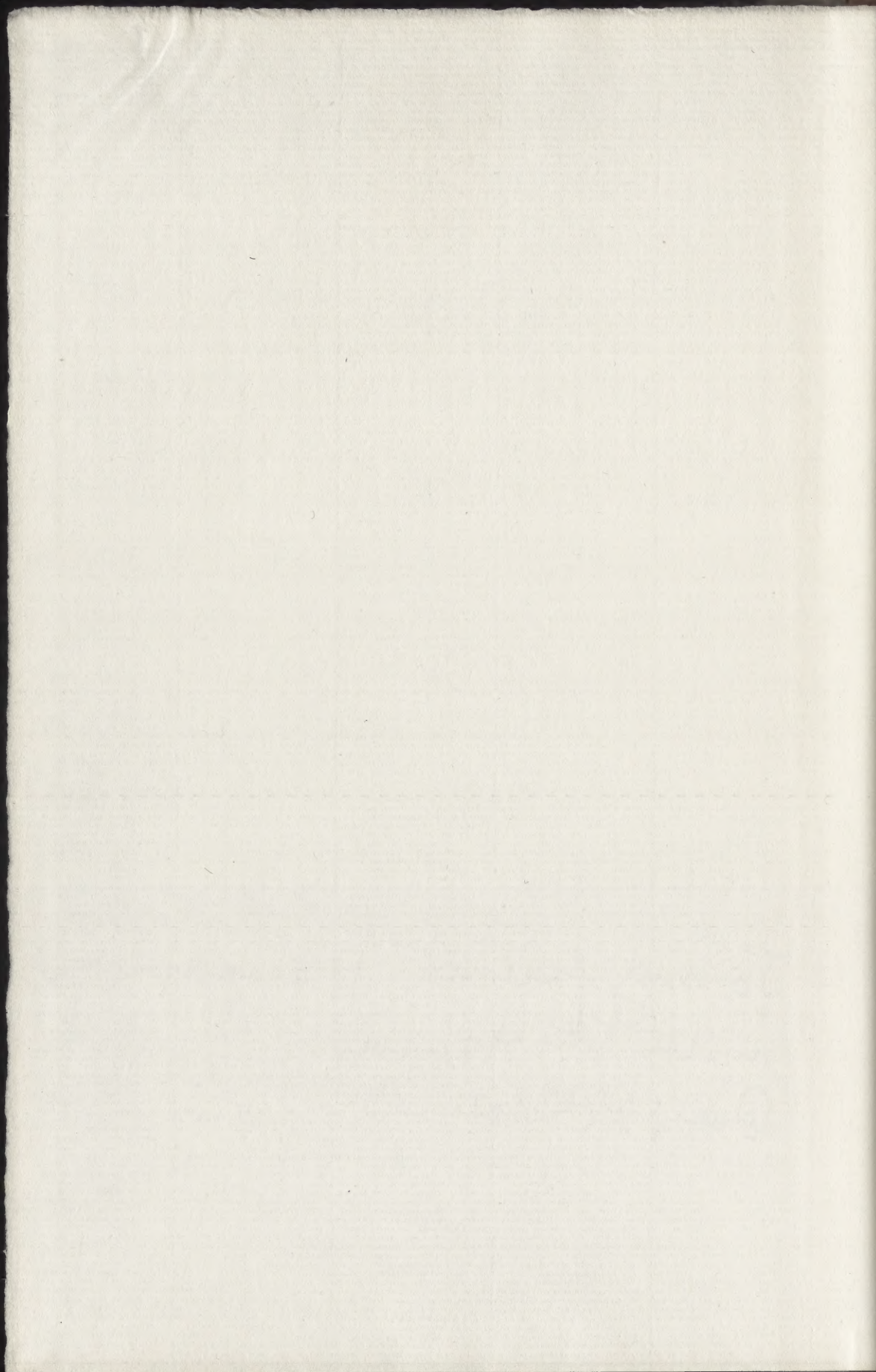


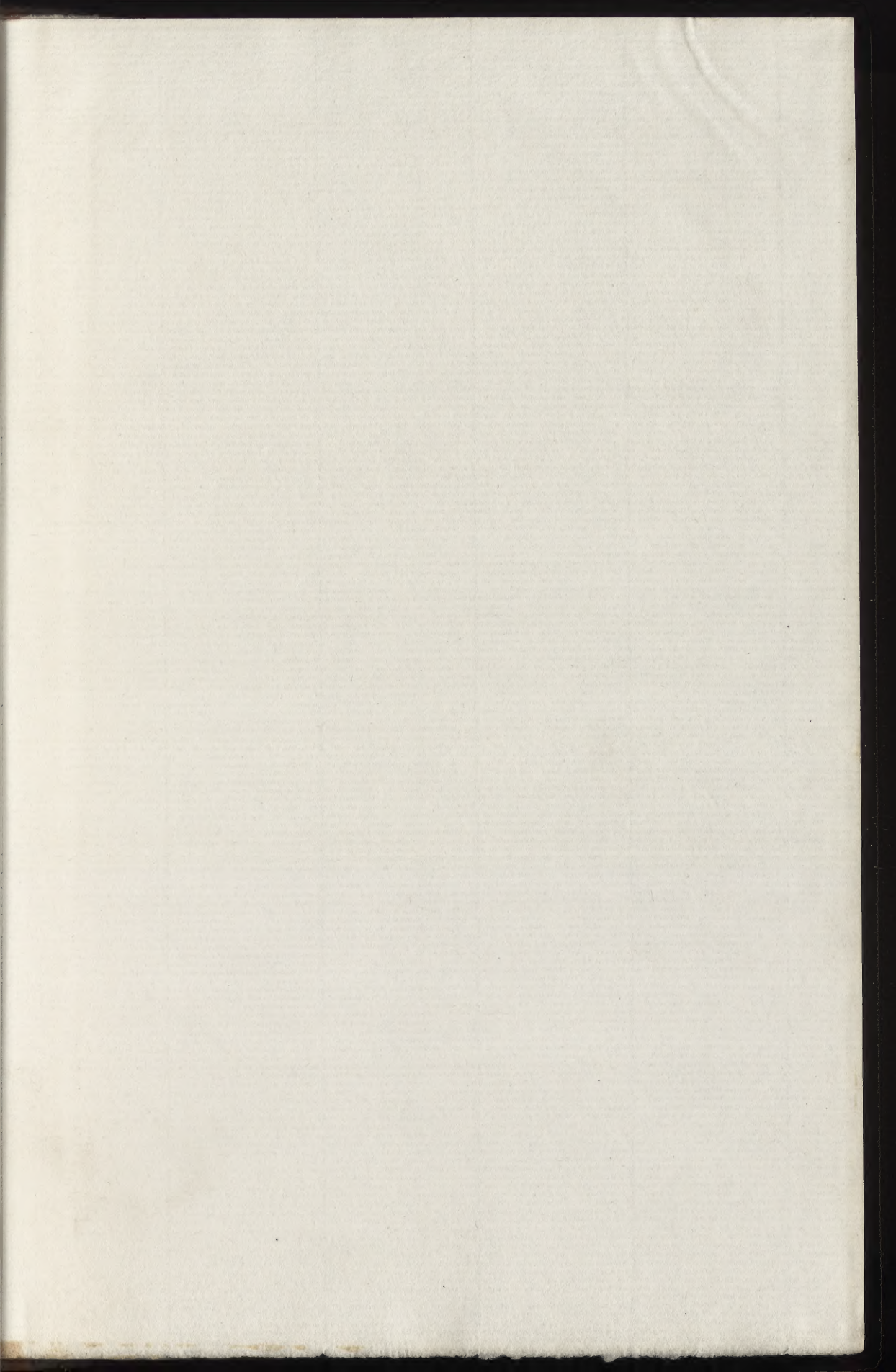
LATEN  
78-2082

150—

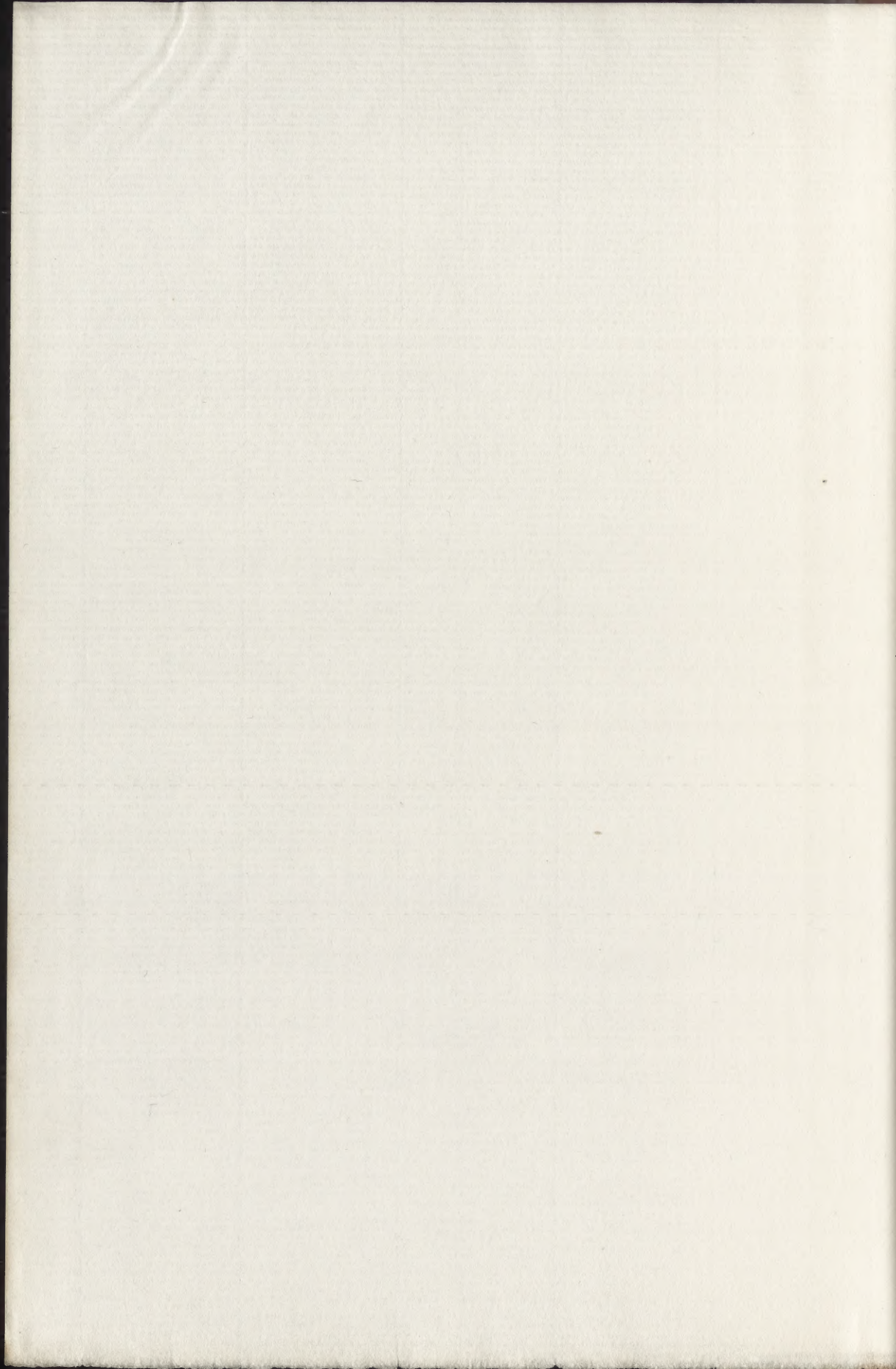
To my friend Fenslow  
with the regards of  
Ralph Heisterkamp







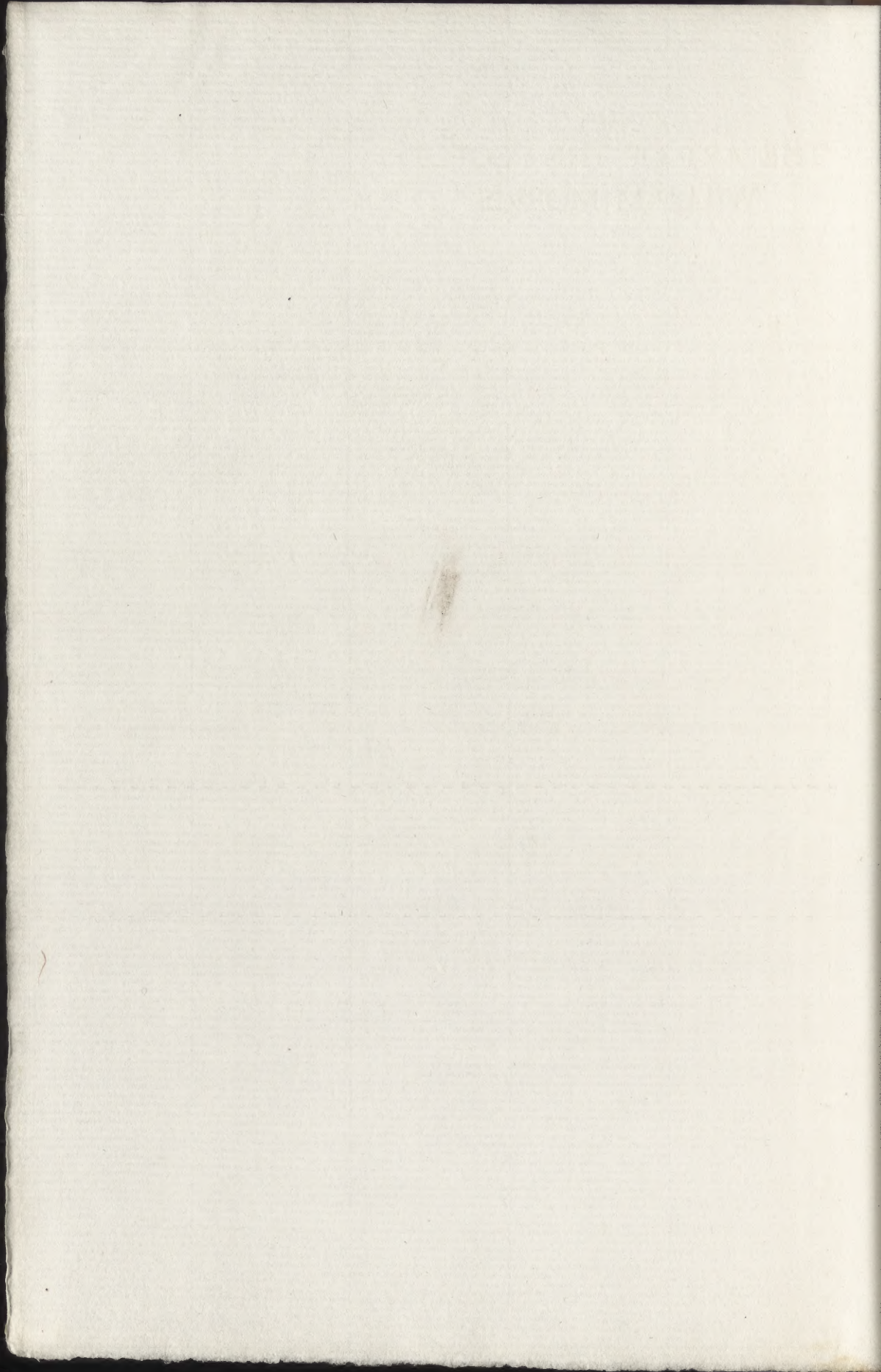




THE ART

WILL







THE ART OF THE PEOPLE  
WILLIAM MORRIS

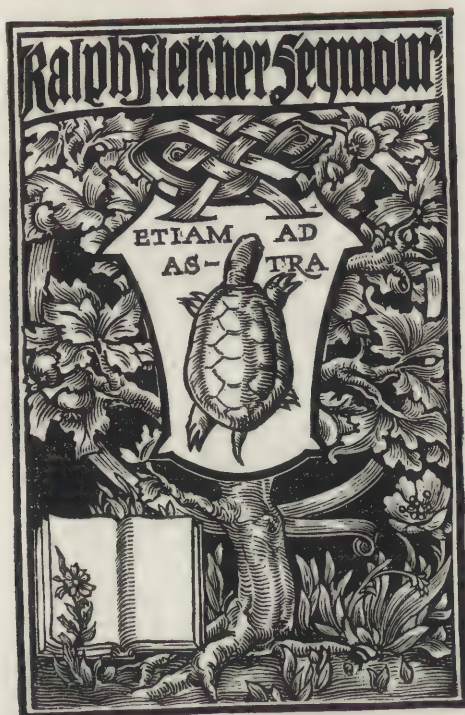
THE ART OF THE PEOPLE  
WILLIAM MORRIS



# The Art of the People

An Address delivered before the Birmingham  
Society of Arts, February 19th, 1879

By WILLIAM MORRIS



Ralph Fletcher Seymour, Publisher  
Fine Arts Building, Chicago

MDCCCCII

Copyright 1902  
Ralph Fletcher Seymour



THE ART OF THE PEOPLE

And the men of labour spent their strength in daily struggling for bread to maintain the vital strength they labour with: so living in a daily circulation of sorrow, living but to work, and working but to live, as if daily bread were the only end of a wearisome life, and a wearisome life the only occasion of daily bread.—Daniel Defoe.



# The Art of the People

An Address by WILLIAM MORRIS  
Author of 'The Earthly Paradise,' Etc.




KNOW THAT  
A LARGE PRO-  
PORTION OF  
THOSE HERE  
PRESENT  
ARE EITHER  
ALREADY  
PRACTISING  
THE FINE

Arts, or are being specially educated to that end, and I feel that I may be expected to address myself specially to these. But since it is not to be doubted that we are all met together because of the interest we take in what concerns these arts, I would rather address myself to you all as representing the public in general. Indeed, those of you who are specially studying Art could learn little of me that would be useful to yourselves only. You are already learning under




The Art of the People competent masters—most competent, I am glad to know—by means of a system which should teach you all you need, if you have been right in making the first step of devoting yourselves to Art; I mean if you are aiming at the right thing, and in some way or another understand what Art means, which you may well do without being able to express it, and if you are resolute to follow on the path which that inborn knowledge has shown to you; if it is otherwise with you than this, no system and no teachers will help you to produce real art of any kind, be it never so humble. Those of you who are real artists know well enough all the special advice I can give you, and in how few words it may be said—follow nature, study antiquity, make your own art, and do not steal it, grudge no expense of trouble, patience, or courage, in the striving to accomplish the hard thing you have set yourselves to do. You have had all that said to you twenty times, I doubt not; and twenty times twenty have said it to yourselves, and now I have said it again to you, and done neither you nor me good nor harm thereby. So true it all is, so well known, and so hard to follow.

UT to me, and I hope to you, Art is a very serious thing, and cannot by any means be dissociated from the weighty matters that occupy the thoughts of men; and there are principles underlying the practice of it,



on which all serious-minded men, may—nay, must  
—have their own thoughts. It is on some of these  
that I ask your leave to speak, and to address myself,  
not only to those who are consciously interested in  
the arts, but to all those also who have considered  
what the progress of civilisation promises and  
threatens to those who shall come after us: what  
there is to hope and fear for the future of the arts,  
which were born with the birth of civilisation and  
will only die with its death—what on this side of  
things, the present time of strife and doubt and change  
is preparing for the better time, when the change  
shall have come, the strife be lulled, and the doubt  
cleared: this is a question, I say, which is indeed  
weighty, and may well interest all thinking men.

 **N**AY, so universally important is it,  
that I fear lest you should think I  
am taking too much upon myself to  
speak to you on so weighty a matter,  
nor should I have dared to do so, if  
I did not feel that I am to-night only  
the mouthpiece of better men than myself, whose  
hopes and fears I share; and that being so, I am the  
more emboldened to speak out, if I can, my full  
mind on the subject, because I am in a city where,  
if anywhere, men are not contented to live wholly  
for themselves and the present, but have fully ac-  
cepted the duty of keeping their eyes open to what-  
ever new is stirring, so that they may help and be

The Art of  
the People

The Art of  
the People

helped by any truth that there may be in it. Nor can I forget, that, since you have done me the great honour of choosing me for the President of your Society of Arts for the past year, and of asking me to speak to you to-night, I should be doing less than my duty if I did not, according to my lights, speak out straightforwardly whatever seemed to me might be in a small degree useful to you. Indeed, I think I am among friends, who may forgive me if I speak rashly, but scarcely if I speak falsely.



THE aim of your Society and School of Arts is, as I understand it, to further those arts by education widely spread. A very great object is that, and well worthy of the reputation of this great city; but since Birmingham has also, I rejoice to know, a great reputation for not allowing things to go about shamming life when the brains are knocked out of them, I think you should know and see clearly what it is you have undertaken to further by these institutions, and whether you really care about it, or only languidly acquiesce in it—whether, in short, you know it to the heart, and are indeed part and parcel of it, with your own will, or against it; or else have heard say that it is a good thing if any one care to meddle with it.



IF you are surprised at my putting that question for your consideration, I will tell you why I do so. There are some of us who love Art most, and I may say most



faithfully, who see for certain that such love is rare nowadays. We cannot help seeing, that besides a vast number of people, who (poor souls!) are sordid and brutal of mind and habits, and have had no chance or choice in the matter, there are many high-minded, thoughtful, and cultivated men who inwardly think the arts to be a foolish accident of civilisation—nay, worse perhaps, a nuisance, a disease, a hindrance to human progress. Some of these, doubtless, are very busy about other sides of thought. They are, as I should put it, so artistically engrossed by the study of science, politics, or what not, that they have necessarily narrowed their minds by their hard and praiseworthy labours. But since such men are few, this does not account for a prevalent habit of thought that looks upon Art as at best trifling.



WHAT is wrong, then, with us or the arts, since what was once accounted so glorious, is now deemed paltry?

The question is no light one; for, to put the matter in its clearest light, I will say that the leaders of modern thought do for the most part sincerely and single-mindedly hate and despise the arts; and you know well that as the leaders are, so must the people be; and that means that we who are met together here for the furthering of Art by wide-spread education are either deceiving ourselves and wasting our time, since we shall one day be of the same opinion as the best men among us,

**The Art of  
the People** or else we represent a small minority that is right, as minorities sometimes are, while those upright men aforesaid, and the great mass of civilised men, have been blinded by untoward circumstances.



**THAT** we are of this mind—the minority that is right—is, I hope, the case. I hope we know assuredly that the arts we have met together to further are necessary to the life of man, if the progress of civilization is not to be as causeless as the turning of a wheel that makes nothing.

How, then, shall we, the minority, carry out the duty which our position thrusts upon us, of striving to grow into a majority?



**I**F we could only explain to those thoughtful men, and the millions of whom they are the flower, what the thing is that we love, which is to us as the bread we eat, and the air we breathe, but about which they know nothing and feel nothing, save a vague instinct of repulsion, then the seed of victory might be sown. This is hard indeed to do; yet if we ponder upon a chapter of ancient or mediaeval history, it seems to me some glimmer of a chance of doing so breaks in upon us. Take for example a century of the Byzantine Empire, weary yourselves with reading the names of the pedants, tyrants, and tax-gatherers to whom the terrible chain which long-dead Rome once forged,



still gave the power of cheating people into thinking that they were necessary lords of the world. Turn then to the lands they governed, and read and forget a long string of the causeless murders of Northern and Saracen pirates and robbers. That is pretty much the sum of what so-called history has left us of the tale of those days—the stupid languor and the evil deeds of kings and scoundrels. Must we turn away then, and say that all was evil? How then did men live from day to day? How then did Europe grow into intelligence and freedom? It seems there were others than those of whom history (so-called) has left us the names and the deeds. These, the raw material for the treasury and the slave-market, we now call ‘the people,’ and we know that they were working all that while. Yes, and that their work was not merely slaves’ work, the meal-trough before them and the whip behind them; for though history (so-called) has forgotten them, yet their work has not been forgotten, but has made another history—the history of Art. There is not an ancient city in the East or the West that does not bear some token of their grief, and joy, and hope. From Ispahan to Northumberland, there is no building built between the seventh and seventeenth centuries that does not show the influence of the labour of that oppressed and neglected herd of men. No one of them, indeed, rose high above his fellows. There was no Plato, or Shakespeare,

The Art of  
the People

or Michael Angelo amongst them. Yet scattered as it was among many men, how strong their thought was, how long it abided, how far it travelled!



AND so it was ever through all those days when Art was so vigorous and progressive. Who can say how little we should know of many periods, but for their art? History (so-called) has remembered the kings and warriors, because they destroyed; Art has remembered the people, because they created.



THINK, then, that this knowledge we have of the life of past times gives us some token of the way we should take in meeting those honest and single-hearted men who above all things desire the world's progress, but whose minds are, as it were, sick on this point of the arts. Surely you may say to them: When all is gained that you (and we) so long for, what shall we do then? That great change which we are working for, each in his own way, will come like other changes, as a thief in the night, and will be with us before we know it; but let us imagine that its consummation has come suddenly and dramatically, acknowledged and hailed by all right-minded people; and what shall we do then, lest we begin once more to heap up fresh corruption for the woeful labour of ages once again? I say, as we turn away from the flagstaff where the new banner has been just run up; as we depart, our ears



yet ringing with the blare of the heralds' trumpets that have proclaimed the new order of things, what shall we turn to then, what must we turn to then?

To what else, save to our work, our daily labour?



WITH what, then, shall we adorn it when we have become wholly free and reasonable? It is necessary toil, but shall it be toil only? Shall all we can do with it be to shorten the hours of that toil to the utmost, that the hours of leisure may be long beyond what men used to hope for? and what then shall we do with the leisure, if we say that all toil is irksome? Shall we sleep it all away?—Yes, and never wake up again, I should hope, in that case.

What shall we do then? what shall our necessary hours of labour bring forth?



WHAT will be a question for all men in that day when many wrongs are righted, and when there will be no classes of degradation on whom the dirty work of the world can be shovelled; and if men's minds are still sick and loathe the arts, they will not be able to answer that question.



ONCE men sat under grinding tyrannies, amidst violence and fear so great, that nowadays we wonder how they lived through twenty-four hours of it, till we remember that then, as now, their daily labour

## The Art of the People

was the main part of their lives, and that that daily labour was sweetened by the daily creation of Art; and shall we who are delivered from the evils they bore, live drearier days than they did? Shall men, who have come forth from so many tyrannies, bind themselves to yet another one, and become the slaves of nature, piling day upon day of hopeless, useless toil? Must this go on worsening till it comes to this at last—that the world shall have come into its inheritance, and with all foes conquered and nought to bind it, shall choose to sit down and labour for ever amidst grim ugliness? How, then, were all our hopes cheated, what a gulf of despair should we tumble into then?



IN truth, it cannot be; yet if that sickness of repulsion to the arts were to go on hopelessly, nought else would be, and the extinction of the love of beauty and imagination would prove to be the extinction of civilisation. But that sickness the world will one day throw off, yet will, I believe, pass through many pains in so doing, some of which will look very like the death-throes of Art, and some, perhaps, will be grievous enough to the poor people of the world; since hard necessity, I doubt, works many of the world's changes, rather than the purblind striving to see, which we call the foresight of man.





MEANWHILE, remember that I asked The Art of  
the People

just now, what was amiss in Art or in ourselves that this sickness was upon us.

Nothing is wrong or can be with Art in the abstract—that must always be good for mankind, or we are all wrong together: but with Art, as we of these latter days have known it, there is much wrong; nay, what are we here for to-night if that is not so? were not the schools of art founded all over the country some thirty years ago because we had found out that popular art was fading—or perhaps had faded out from amongst us?



AS to the progress made since then in this country—and in this country only, if at all—it is hard for me to speak without being either ungracious or insincere, and yet speak I must. I say, then, that an apparent external progress in some ways is obvious, but I do not know how far that is hopeful, for time must try it, and prove whether it be a passing fashion or the first token of a real stir among the great mass of civilised men. To speak quite frankly, and as one friend to another, I must needs say that even as I say those words they seem too good to be true. And yet—who knows?—so wont are we to frame history for the future as well as for the past, so often are our eyes blind both when we look backward and when we look forward, because we have been gazing so intently at our own days, our own

The Art of lines. May all be better than I think it!  
the People



ANY rate let us count our gains, and set them against less hopeful signs of the times. In England, then—and as far as I know, in England only—painters of pictures have grown, I believe, more numerous, and certainly more conscientious in their work, and in some cases—and this more especially in England—have developed and expressed a sense of beauty which the world has not seen for the last three hundred years. This is certainly a very great gain, which is not easy to over-estimate, both for those who make the pictures and those who use them.




FURTHERMORE, in England, and in England only, there has been a great improvement in architecture and the arts that attend it—arts which it was the special province of the afore-mentioned schools to revive and foster. This, also, is a considerable gain to the users of the works so made, but I fear a gain less important to most of those concerned in making them.



AGAINST these gains we must, I am very sorry to say, set the fact not easy to be accounted for, that the rest of the civilised world (so called) seems to have done little more than stand still in these matters; and that among ourselves these improvements have



concerned comparatively few people, the mass of our population not being in the least touched by them; so that the great bulk of our architecture—the art which most depends on the taste of the people at large—grows worse and worse every day.

 MUST speak also of another piece of discouragement before I go further. I daresay many of you will remember how emphatically those who first had to do with the movement of which the foundation of our art-schools was a part, called the attention of our pattern-designers to the beautiful works of the East. This was surely most well judged of them, for they bade us look at an art at once beautiful, orderly, living in our own day, and above all, popular. Now, it is a grievous result of the sickness of civilisation that this art is fast disappearing before the advance of western conquest and commerce—fast, and every day faster. While we are met here in Birmingham to further the spread of education in art, Englishmen in India are, in their short-sightedness, actively destroying the very sources of that education—jewellery, metal-work, pottery, calico-printing, brocade-weaving, carpet-making—all the famous and historical arts of the great peninsula have been for long treated as matters of no importance, to be thrust aside for the advantage of any paltry scrap of so-called commerce; and matters are now

The Art of the People speedily coming to an end there. I daresay some of you saw the presents which the native Princes gave to the Prince of Wales on the occasion of his progress through India. I did myself, I will not say with great disappointment, for I guessed what they would be like, but with great grief, since there was scarce here and there a piece of goods among these costly gifts, things given as great treasures, which faintly upheld the ancient fame of the cradle of the industrial arts. Nay, in some cases, it would have been laughable, if it had not been so sad, to see the piteous simplicity with which the conquered race had copied the blank vulgarity of their lords. And this deterioration we are now, as I have said, actively engaged in forwarding. I have read a little book, a handbook to the Indian Court of last year's Paris Exhibition, which takes the occasion of noting the state of manufactures in India one by one. 'Art manufactures,' you would call them; but, indeed, all manufactures are, or were, 'art manufactures' in India. Dr. Birdwood, the author of this book, is of great experience in Indian life, a man of science, and a lover of the arts. His story, by no means a new one to me, or others interested in the East and its labour, is a sad one indeed. The conquered races in their hopelessness are everywhere giving up the genuine practice of their own arts, which we know ourselves, as we have indeed loudly proclaimed, are founded on the



truest and most natural principles. The often-praised perfection of these arts is the blossom of many ages of labour and change, but the conquered races are casting it aside as a thing of no value, so that they may conform themselves to the inferior art, or rather the lack of art, of their conquerors. In some parts of the country the genuine arts are quite destroyed; in many others nearly so; in all they have more or less begun to sicken. So much so is this the case, that now for some time the Government has been furthering this deterioration. As for example, no doubt with the best intentions, and certainly in full sympathy with the general English public, both at home and in India, the Government is now manufacturing cheap Indian carpets in the Indian gaols. I do not say that it is a bad thing to turn out real work, or works of art, in gaols; on the contrary, I think it good if it be properly managed. But in this case, the Government, being, as I said, in full sympathy with the English public, has determined that it will make its wares cheap, whether it make them nasty or not. Cheap and nasty they are, I assure you; but, though they are the worst of their kind, they would not be made thus, if everything did not tend the same way. And it is the same everywhere and with all Indian manufactures, till it has come to this—that these poor people have all but lost the one distinction, the one glory that conquest had

The Art of  
the People

left them. Their famous wares, so praised by those who thirty years ago began to attempt the restoration of popular art amongst ourselves, are no longer to be bought at reasonable prices in the common market, but must be sought for and treasured as precious relics for the museums we have founded for our art education. In short, their art is dead, and the commerce of modern civilisation has slain it.



WHAT is going on in India is also going on, more or less, all over the East; but I have spoken of India chiefly because I cannot help thinking that we ourselves are responsible for what is happening there. Chance-hap has made us the lords of many millions out there; surely, it behooves us to look to it, lest we give to the people whom we have made helpless scorpions for fish and stones for bread.



BUT since neither on this side, nor on any other, can art be amended, until the countries that lead civilisation are themselves in a healthy state about it, let us return to the consideration of its condition among ourselves. And again I say, that obvious as is that surface improvement of the arts within the last few years, I fear too much that there is something wrong about the root of the plant to exult over the bursting of its February buds.





HAVE just shown you for one thing that lovers of Indian and Eastern Art, including as they do the heads of our institutions for art education, and I am sure many among what are called the governing classes, are utterly powerless to stay its downward course. The general tendency of civilisation is against them, and is too strong for them.



GAIN, though many of us love architecture dearly, and believe that it helps the healthiness both of body and soul to live among beautiful things, we of the big towns are mostly compelled to live in houses which have become a by-word of contempt for their ugliness and inconvenience. The stream of civilisation is against us, and we cannot battle against it.



ONCE more those devoted men who have upheld the standard of truth and beauty amongst us, and whose pictures, painted amidst difficulties that none but a painter can know, show qualities of mind unsurpassed in any age—these great men have but a narrow circle that can understand their works, and are utterly unknown to the great mass of the people: civilisation is so much against them, that they cannot move the people.

## The Art of the People



HEREFORE, looking at all this, I cannot think that all is well with the root of the tree we are cultivating. Indeed, I believe that if other things were but to stand still in the world, this improvement before mentioned would lead to a kind of art which, in that impossible case, would be in a way stable, would perhaps stand still also. This would be an art cultivated professedly by a few, and for a few, who would consider it necessary—a duty, if they could admit duties—to despise the common herd, to hold themselves aloof from all that the world has been struggling for from the first, to guard carefully every approach to their palace of art. It would be a pity to waste many words on the prospect of such a school of art as this, which does in a way, theoretically at least, exist at present, and has for its watchword a piece of slang that does not mean the harmless thing it seems to mean—art for art's sake. Its fore-doomed end must be, that art at last will seem too delicate a thing for even the hands of the initiated to touch; and the initiated must at last sit still and do nothing—to the grief of no one.

Well, certainly, if I thought you were come here to further such an art as this I could not have stood up and called you friends; though such a feeble folk as I have told you of one could scarce care to call foes.





YET, as I say, such men exist, and I have troubled you with speaking of them, because I know that those honest and intelligent people, who are eager for human progress, and yet lack part of the human senses, and are anti-artistic, suppose that such men are artists, and that this is what art means, and what it does for people, and that such a narrow, cowardly life is what we, fellow-handicraftsmen, aim at. I see this taken for granted continually, even by many who, to say truth, ought to know better, and I long to put the slur from off us; to make people understand that we, least of all men, wish to widen the gulf between the classes, nay, worse still, to make new classes of elevation, and new classes of degradation—new lords and new slaves; that we, least of all men, want to cultivate the ‘plant called man’ in different ways—here stingily, there wastefully: I wish people to understand that the art we are striving for is a good thing which all can share, which will elevate all; in good sooth, if all people do not soon share it there will soon be none to share; if all are not elevated by it, mankind will lose the elevation it has gained. Nor is such an art as we long for a vain dream; such an art once was in times that were worse than these, when there was less courage, kindness, and truth in the world than there is now; such an art there will be hereafter, when there will be

The Art of  
the People

The Art of more courage, kindness, and truth than there is  
the People now in the world.

**L**ET us look backward in history once more for a short while, and then steadily forward till my words are done: I began by saying that part of the common and necessary advice given to Art students was to study antiquity; and no doubt many of you, like me, have done so; have wandered, for instance, through the galleries of the admirable museum of South Kensington, and, like me, have been filled with wonder and gratitude at the beauty which has been born from the brain of man. Now, consider, I pray you, what these wonderful works are, and how they were made; and indeed, it is neither in extravagance nor without due meaning that I use the word 'wonderful' in speaking of them. Well, these things are just the common household goods of those past days, and that is one reason why they are so few and so carefully treasured. They were common things in their own day, used without fear of breaking or spoiling—no rarities then—and yet we have called them 'wonderful.'

**A**ND how were they made? Did a great artist draw the designs for them—a man of cultivation, highly paid, daintily fed, carefully housed, wrapped up in cotton wool, in short, when he was not at work? By no means. Wonderful as these works are, they



were made by 'common fellows,' as the phrase goes, in the common course of their daily labour. Such were the men we honour in honouring those works. And their labour—do you think it was irksome to them? Those of you who are artists know very well that it was not; that it could not be. Many a grin of pleasure, I'll be bound—and you will not contradict me—went to the carrying through of those mazes of mysterious beauty, to the invention of those strange beasts and birds and flowers that we ourselves have chuckled over at South Kensington. While they were at work, at least, these men were not unhappy, and I suppose they worked most days, and the most part of the day, as we do.




Q R those treasures of architecture that we study so carefully nowadays—what are they? how were they made? There are great minsters among them, indeed, and palaces of kings and lords, but not many; and, noble and awe-inspiring as these may be, they differ only in size from the little grey church that still so often makes the common-place English landscape beautiful, and the little grey house that still, in some parts of the country at least, makes an English village a thing apart, to be seen and pondered on by all who love romance and beauty. These form the mass of our architectural treasures, the houses that everyday people lived in, the unregarded

The Art of churches in which they worshipped.  
the People





AND, once more, who was it that designed and ornamented them? The great architect, carefully kept for the purpose, and guarded from the common troubles of common men? By no means. Sometimes, perhaps, it was the monk, the plowman's brother; oftenest his other brother, the village carpenter, smith, mason, what not—'a common fellow,' whose common everyday labour fashioned works that are to-day the wonder and despair of many a hard-working 'cultivated' architect. And did he loathe his work? No, it is impossible. I have seen, as we most of us have, work done by such men in some out-of-the-way hamlet—where to-day even few strangers ever come, and whose people seldom go five miles from their own doors; in such places, I say, I have seen work so delicate, so careful, and so inventive, that nothing in its way could go further. And I will assert, without fear of contradiction, that no human ingenuity can produce work such as this without pleasure being a third party to the brain that conceived and the hand that fashioned it. Nor are such works rare. The throne of the great Plantagenet, or the great Valois, was no more daintily carved than the seat of the village mass-john, or the chest of the yoeman's good-wife.



 O, you see, there was much going on The Art of  
the People  
to make life endurable in those times.

Not every day, you may be sure, was a day of slaughter and tumult, though the histories read almost as if it were so; but every day the hammer chinked on the anvil, and the chisel played about the oak beam, and never without some beauty and invention being born of it, and consequently some human happiness.

 HAT last word brings me to the very kernel and heart of what I have come here to say to you, and I pray you to think of it most seriously—not as to my words, but as to a thought which is stirring in the world, and will one day grow into something.

 HAT thing which I understand by real art is the expression by man of his pleasure in labour. I do not believe he can be happy in his labour without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels. A most kind gift is this of nature, since all men, nay, it seems all things too, must labour; so that not only does the dog take pleasure in hunting, and the horse in running, and the bird in flying, but so natural does the idea seem to us, that we imagine to ourselves that the earth and the very elements rejoice in doing their appointed work; and the poets

The Art of  
the People

have told us of the spring meadows smiling, of the exultation of the fire, of the countless laughter of the sea.



OR until these latter days has man ever rejected this universal gift, but always, when he has not been too much perplexed, too much bound by disease or beaten down by trouble, has striven to make his work at least happy. Pain he has too often found in his pleasure, and weariness in his rest, to trust to these. What matter if his happiness lie with what must be always with him—his work?



AND, once more, shall we, who have gained so much, forego this gain, the earliest, most natural gain of mankind? If we have to a great extent done so, as I verily fear we have, what strange foglights must have misled us; or rather let me say, how hard pressed we must have been in the battle with the evils we have overcome, to have forgotten the greatest of all evils. I cannot call it less than that. If a man has work to do which he despises, which does not satisfy his natural and rightful desire for pleasure, the greater part of his life must pass unhappily and without self-respect. Consider, I beg of you, what that means, and what ruin must come of it in the end.



**I**F I could only persuade you of this, that the chief duty of the civilised world to-day is to set about making labour happy for all, to do its utmost to minimise the amount of unhappy labour—nay, if I could only persuade some two or three of you here present—I should have made a good night's work of it.

**D**O not, at any rate, shelter yourselves from any misgiving you may have behind the fallacy that the art-lacking labour of to-day is happy work: for the most of men it is not so. It would take long, perhaps, to show you, and make you fully understand that the would-be art which it produces is joyless. But there is another token of its being most unhappy work, which you cannot fail to understand at once—a grievous thing that token is—and I beg of you to believe that I feel the full shame of it, as I stand here speaking of it; but if we do not admit that we are sick, how can we be healed? This hapless token is, that the work done by the civilised world is mostly dishonest work. Look now: I admit that civilisation does make certain things well, things which it knows, consciously or unconsciously, are necessary to its present unhealthy condition. These things, to speak shortly, are chiefly machines for carrying on the competition in buying and selling, called

The Art of falsely commerce; and machines for the violent  
the People destruction of life—that is to say, materials for  
two kinds of war; of which kinds the last is no  
doubt the worst, not so much in itself perhaps,  
but because on this point the conscience of the  
world is beginning to be somewhat pricked. But,  
on the other hand, matters for the carrying on of  
a dignified daily life, that life of mutual trust, for-  
bearance, and help, which is the only real life of  
thinking men—these things the civilised world  
makes ill, and even increasingly worse and worse.



IF I am wrong in saying this, you know  
well I am only saying what is widely  
thought, nay widely said too, for that  
matter. Let me give an instance, familiar  
enough, of that wide-spread opinion. There is a  
very clever book of pictures now being sold at  
the railway bookstalls, called 'The British Work-  
ing Man, by one who does not believe in him,'—  
a title and a book which make me both angry and  
ashamed, because the two express much injustice,  
and not a little truth in their quaint, and necessa-  
rily exaggerated way. It is quite true, and very sad  
to say, that if anyone nowadays wants a piece of  
ordinary work done by gardener, carpenter, mason,  
dyer, weaver, smith, what you will, he will be a  
lucky rarity if he get it well done. He will, on the  
contrary, meet on every side with evasion of plain  
duties, and disregard of other men's rights; yet I



cannot see how the 'British Working Man' is to be made to bear the whole burden of this blame, or indeed the chief part of it. I doubt if it be possible for a whole mass of men to do work to which they are driven, and in which there is no hope and no pleasure, without trying to shirk it—at any rate, shirked it has always been under such circumstances. On the other hand, I know that there are some men so right-minded, that they will, in despite of irksomeness and hopelessness, drive right through their work. Such men are the salt of the earth. But must there not be something wrong with a state of society which drives these into that bitter heroism, and the most part into shirking, into the depths often of half-conscious self-contempt and degradation? Be sure that there is, that the blindness and hurry of civilisation, as it now is, have to answer a heavy charge as to that enormous amount of pleasureless work—work that tries every muscle of the body and every atom of the brain, and which is done without pleasure and without aim—work which everybody who has to do with tries to shuffle off in the speediest way that dread of starvation or ruin will allow him.



AM as sure of one thing as that I am living and breathing, and it is this: that the dishonesty in the daily arts of life, complaints of which are in all men's mouths, and which I can answer for it does exist,

The Art of  
the People

is the natural and inevitable result of the world in the hurry of the war of the counting-house, and the war of the battlefield, having forgotten—of all men, I say, each for the other, having forgotten, that pleasure in our daily labour, which nature cries out for as its due.



HEREFORE, I say again, it is necessary to the further progress of civilisation that men should turn their thoughts to some means of limiting, and in the end of doing away with, degrading labour.



DO not think my words hitherto spoken have given you any occasion to think that I mean by this either hard or rough labour; I do not pity men much for their hardships, especially if they be accidental; not necessarily attached to one class or one condition, I mean. Nor do I think (I were crazy or dreaming else) that the work of the world can be carried on without rough labour; but I have seen enough of that to know that it need not be by any means degrading. To plough the earth, to cast the net, to fold the flock—these, and such as these, which are rough occupations enough, and which carry with them many hardships, are good enough for the best of us, certain conditions of leisure, freedom, and due wages being granted. As to the brick-layer, the mason, and the like—these would be



artists, and doing not only necessary, but beautiful, and therefore happy work, if art were anything like what it should be. No, it is not such labour as this which we need to do away with, but the toil which makes the thousand and one things which nobody wants, which are used merely as the counters for the competitive buying and selling, falsely called commerce, which I have spoken of before—I know in my heart, and not merely by my reason, that this toil cries out to be done away with. But, besides that, the labor which now makes things good and necessary in themselves, merely as counters for the commercial war aforesaid, needs regulating and reforming. Nor can this reform be brought about save by art; and if we were only come to our right minds, and could see the necessity for making labour sweet to all men, as it is now to very few—the necessity, I repeat; lest discontent, unrest, and despair should at last swallow up all society—If we, then, with our eyes cleared, could but make some sacrifice of things which do us no good, since we unjustly and uneasily possess them, then indeed I believe we should sow the seeds of a happiness which the world has not yet known, of a rest and content which would make it what I cannot help thinking it was meant to be: and with that seed would be sown also the seed of real art, the expression of man's happiness in his labour,—an art made by the people, and for

## The Art of the People

The Art of  
the People

the people, as a happiness to the maker and the user.



WHAT is the only real art there is, the only art which will be an instrument to the progress of the world, and not a hindrance. Nor can I seriously doubt that in your hearts you know that it is so, all of you, at any rate, who have in you an instinct for art. I believe that you agree with me in this, though you may differ from much else that I have said. I think assuredly that this is the art whose welfare we have met together to further, and the necessary instruction in which we have undertaken to spread as widely as may be.



THUS I have told you something of what I think is to be hoped and feared for the future of art; and if you ask me what I expect as a practical outcome of the admission of these opinions, I must say at once that I know, even if we were all of one mind, and that what I think the right mind on this subject, we should still have much work and many hindrances before us; we should still have need of all the prudence, foresight, and industry of the best among us; and, even so, our path would sometimes seem blind enough. And, to-day, when the opinions which we think right, and which one day will be generally thought so, have to struggle sorely to make themselves noticed at all, it is early



days for us to try to see our exact and clearly mapped road. I suppose you will think it too commonplace of me to say that the general education that makes men think, will one day make them think rightly upon art. Commonplace as it is, I really believe it, and am indeed encouraged by it, when I remember how obviously this age is one of transition from the old to the new, and what a strange confusion, from out of which we shall one day come, our ignorance and half-ignorance is like to make of the exhausted rubbish of the old and the crude rubbish of the new, both of which lie so ready to our hands.

The Art of  
the People

**B**UT, if I must say, furthermore, any words that seem like words of practical advice, I think my task is hard, and I fear I shall offend some of you whatever I say; for this is indeed an affair of morality, rather than of what people call art.

**H**OWEVER, I cannot forget that, in my mind, it is not possible to dissociate art from morality, politics, and religion. Truth in these great matters of principle is of one, and it is only in formal treatises that it can be split up diversely. I must also ask you to remember how I have already said, that though my mouth alone speaks, it speaks, however feebly and disjointedly, the thoughts of many men better than myself. And further, though when things

## The Art of the People

are tending to the best, we shall still, as aforesaid, need our best men to lead us quite right; yet even now surely, when it is far from that, the least of us can do some yeoman's service to the cause, and live and die not without honour.



O I will say that I believe there are two virtues much needed in modern life, if it is ever to become sweet; and I am quite sure that they are absolutely necessary in the sowing the seed of an art which is to be made by the people and for the people, as a happiness to the maker and the user. These virtues are honesty, and simplicity of life. To make my meaning clearer I will name the opposing vice of the second of these—luxury to wit. Also I mean by honesty, the careful and eager giving his due to every man, the determination not to gain by any man's loss, which in my experience is not a common virtue.



BUT note how the practice of either of these virtues will make the other easier to us. For if our wants are few, we shall have but little chance of being driven by our wants into injustice; and if we are fixed in the principle of giving every man his due, how can our self-respect bear that we should give too much to ourselves?





AND in art, and in that preparation for it without which no art that is stable or worthy can be, the raising, namely, of those classes which have heretofore been degraded, the practice of these virtues would make a new world of it. For if you are rich, your simplicity of life will both go towards smoothing over the dreadful contrast between waste and want, which is the great horror of civilised countries, and will also give an example and standard of dignified life to those classes which you desire to raise, who, as it is indeed, being like enough to rich people, are given both to envy and to imitate the idleness and waste that the possession of much money produces.



AY, and apart from the morality of the matter, which I am forced to speak to you of, let me tell you that though simplicity in art may be costly as well as uncostly, at least it is not wasteful, and nothing is more destructive to art than the want of it. I have never been in any rich man's house which would not have looked the better for having a bonfire made outside of it of nine-tenths of all that it held. Indeed, our sacrifice on the side of luxury will, it seems to me, be little or nothing: for, as far as I can make out, what people usually mean by it, is either a gathering of possessions which are sheer vexations to the owner, or a chain of pompous cir-

The Art of  
the People

cumstance, which checks and annoys the rich man at every step. Yes, luxury cannot exist without slavery of some kind or other, and its abolition will be blessed, like the abolition of other slaveries, by the freeing both of the slaves and of their masters.



LASTLY, if, besides attaining to simplicity of life, we attain also to the love of justice, then will all things be ready for the new springtime of the arts. For those of us that are employers of labour, how can we bear to give any man less money than he can decently live on, less leisure than his education and self-respect demand? or those of us who are workmen, how can we bear to fail in the contract we have undertaken, or to make it necessary for a foreman to go up and down spying out our mean tricks and evasions? or we the shopkeepers—can we endure to lie about our wares, that we may shuffle off our losses on to some one else's shoulders? or we the public—how can we bear to pay a price for a piece of goods which will help to trouble one man, to ruin another, and starve a third? Or, still more, I think, how can we bear to use, how can we enjoy something which has been a pain and a grief for the maker to make?



AND now, I think, I have said what I came to say. I confess that there is nothing new in it, but you know the experience of the world is that a thing must be said



over and over again before any great number of men can be got to listen to it. Let my words to-night, therefore, pass for one of the necessary times that the thought in them must be spoken out.

The Art of  
the People

**F**OR the rest I believe that, however seriously these words may be gainsayed, I have been speaking to an audience in whom any words spoken from a sense of duty and in hearty good-will, as mine have been, will quicken thought and sow some good seed. At any rate, it is good for a man who thinks seriously to face his fellows, and speak out whatever really burns in him, so that men may seem less strange to one another, and misunderstanding, the fruitful cause of aimless strife, may be avoided.

**B**UT if to any of you I have seemed to speak hopelessly, my words have been lacking in art; and you must remember that hopelessness would have locked my mouth, not opened it. I am, indeed, hopeful, but can I give a date to the accomplishment of my hope, and say that it will happen in my life or yours?

But I will say at least, Courage! for things wonderful, un hoped-for, glorious, have happened even in this short while I have been alive.

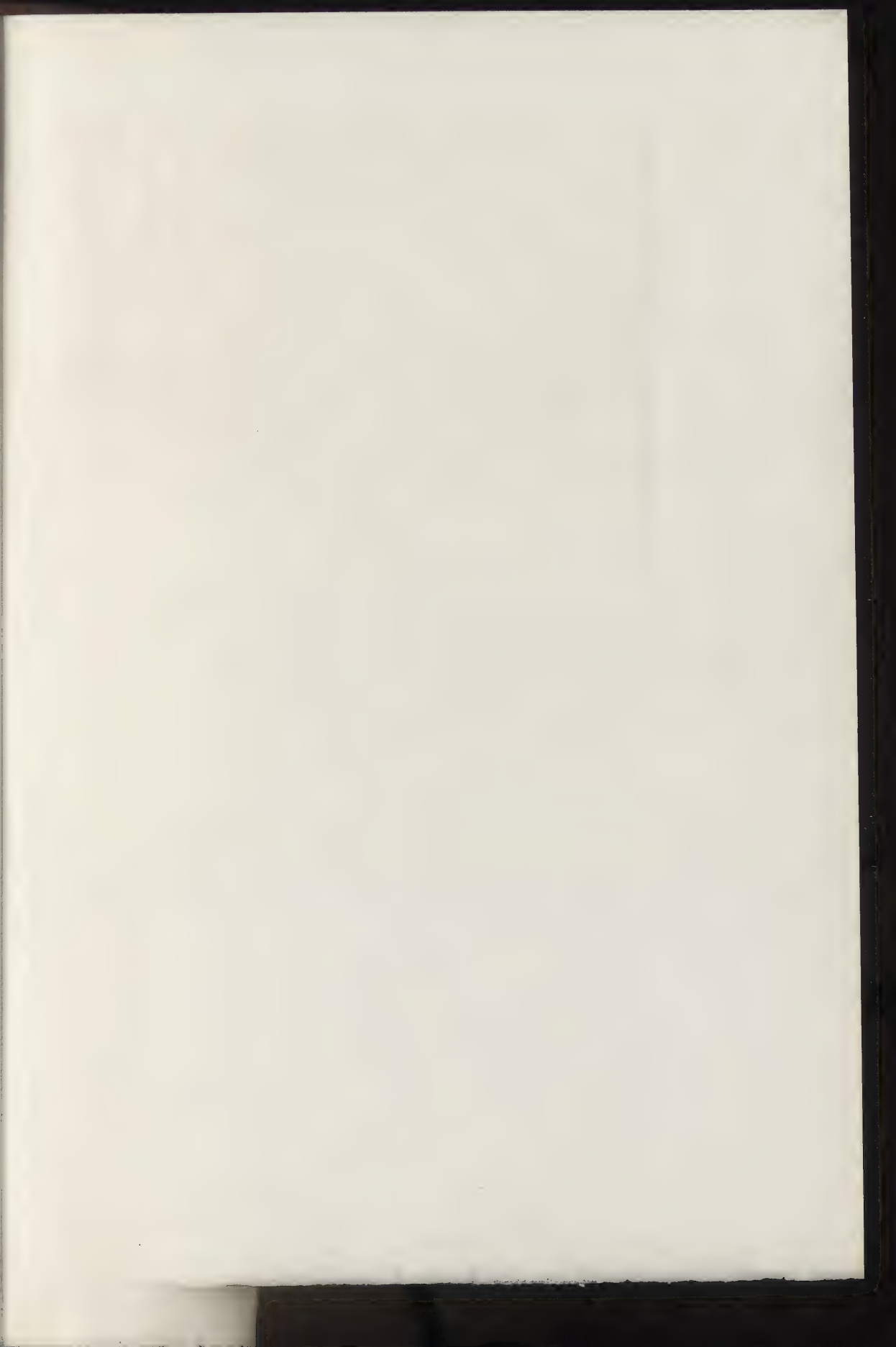
**Y**ES, surely these times are wonderful and fruitful of change, which, as it wears and gathers new life even in its wearing, will one day bring better things for the toiling

The Art of  
the People

days of men, who, with freer hearts and clearer eyes, will once more gain the sense of outward beauty, and rejoice in it.

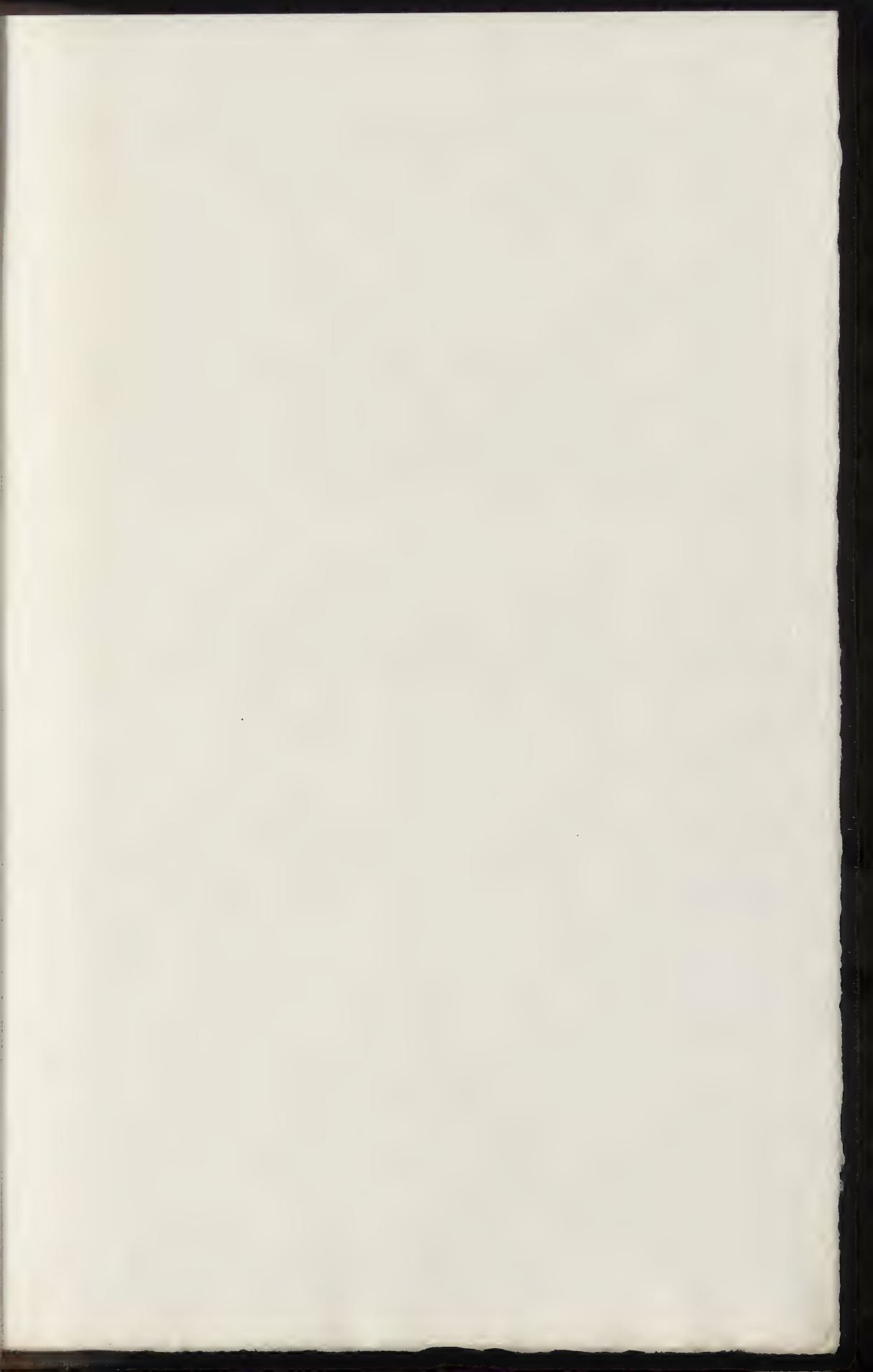
**M**EANWHILE, if these hours be dark, as, indeed, in many ways they are, at least do not let us sit deedless, like fools and fine gentlemen, thinking the common toil not good enough for us, and beaten by the muddle; but rather let us work like good fellows trying by some dim candle-light to set our workshop ready against to-morrow's daylight—that to-morrow, when the civilised world, no longer greedy, strife-ful, and destructive, shall have a new art, a glorious art, made by the people and for the people, as a happiness to the maker and the user.





THIS EDITION OF 'THE ART OF THE  
PEOPLE' BY WILLIAM MORRIS, IS THE  
FIRST BOOK IN WHICH IS USED THE  
TYPE DESIGNED BY & CAST FOR MR.  
SEYMOUR; TWO HUNDRED & FIFTEEN  
COPIES ON PAPER & TEN ON JAPAN  
VELLUM HAVE BEEN PRINTED BY GEO.  
F. McKIERNAN & CO. IN CHICAGO FOR  
THE PUBLISHER RALPH FLETCHER  
SEYMOUR, & THE TYPE DISTRIBUTED  
NOVEMBER, MDCCCCII





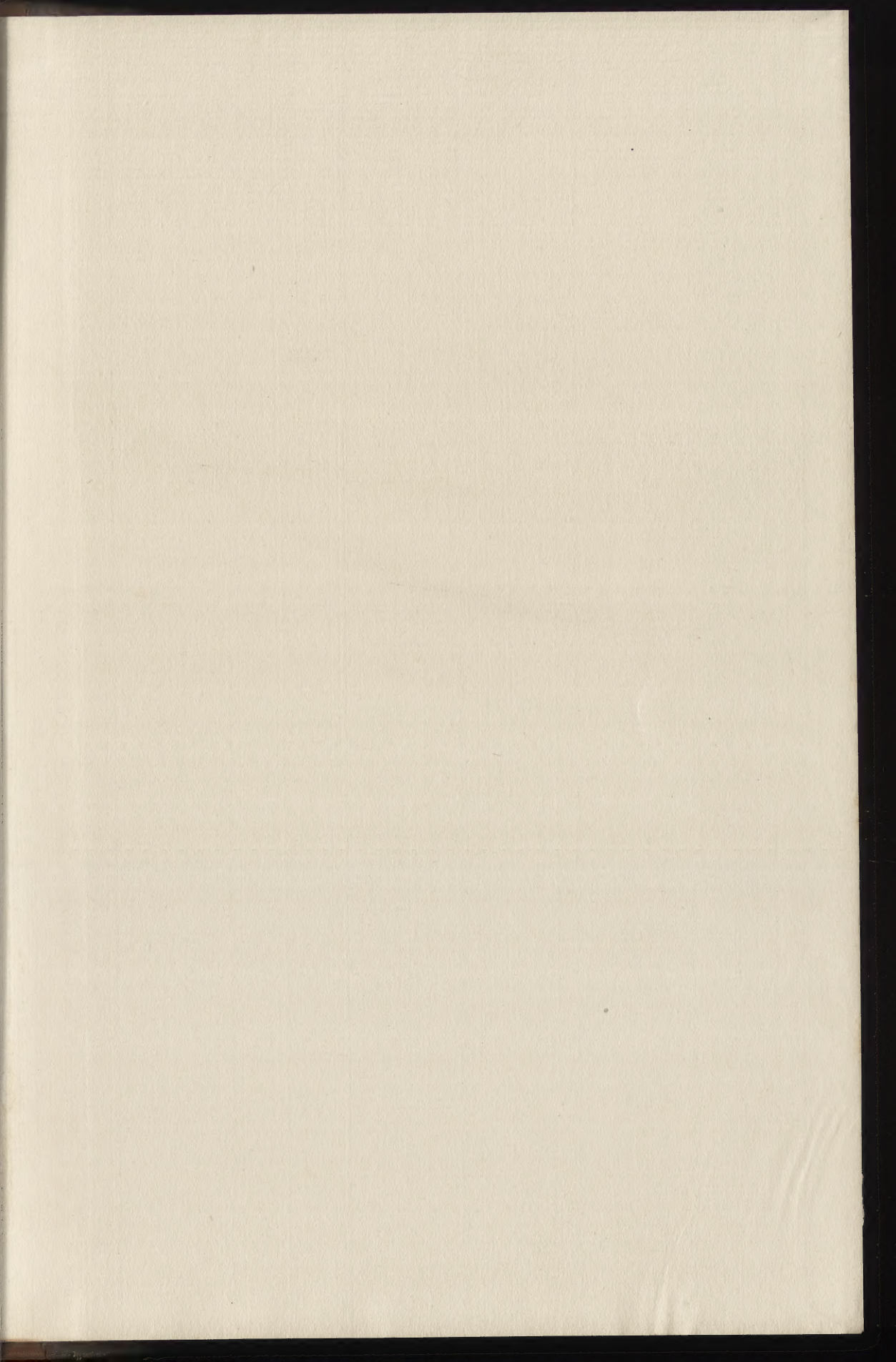












85-B19307



